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catch. To most Indians the okuli is the greatest man on earth; they do not dare say anything against him, for he knows everything that goes on, no matter how far away he is.

THE SPIRITIST.—A new movement, not unlike the nyalism among Jamaican Negroes, has appeared among the Christianized Miskito during the last 40 years. While engaged in fervent prayers, either in church or at home, certain people suddenly begin to act like mad; they shiver over the whole body, run and dance around, give out loud screams, and by other means seek to attract attention.

They claim that at such periods they have no control over their actions, and that the latter are due to the presence of the Holy Ghost in themselves. For this reason they are known among the Miskito as *pirit-uplika* "spirit men." While in this state of ecstasy they are supposed to be able to cure the sick by laying hands upon them. They also pretend having revelations from God during their dreams.

Although excluded from church membership by the Moravians, the spirit men or spirit women, for the female sex is not excluded from this office, frequent the churches. They pretend to be good Christians, and their influence is very great among the Christianized Miskito. The movement has, however, not had many followers among the Sumu. In certain districts the spiritists cause more trouble to the work of evangelization than to their heathen confrères, the sukyas. Although attributing the results of their cures directly and solely to the will of God, some of these spiritists make use of native herbs, of which they have a crude knowledge.

OBEAH OR VOODOOISM.—The belief in obeah (obia) was brought over from Africa by the slaves, and it still exists among the ignorant Creoles and the immigrated West Indian Negroes. The Blacks from British Honduras are especially noted as great obeah or voodoo men.

Feathers, bones, colored rags, thunderbolts (stone axes), and small bottles filled with insects and powdered earth, belong to the paraphernalia of these shamans, whose mode of working their spells does not differ essentially from that of the Indian sukya. Some of the obeah men from Jamaica or British Honduras have become sukya upon settling among the Indians of the Mosquito Coast.

The obeah men are much feared by the Creoles, Negroes, and Indians, as they are supposed to inflict bad luck, disease, and death upon an enemy. When some one is suffering from a lingering malady it is said that obeah is "on" him. His only recourse is to go to an obeah man, who will remove the evil for the payment of a sum of money. This sort of sorcery is, indeed, a very profitable business. Should the sick person die, however, the obeah man will claim that his instructions have not been carried out.

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these masks are known by the general name of *yapti*, "mother," yet one is male and the other female, while the third one (if there be one) is said to be the young. These figures are supposed to represent the spirit of some animal, it appears, and they had originally perhaps some totemistic significance. Of the various figures which may appear at a *sikro* I have recorded the following: *Twdina* (sawfish) *yapti*, *ilili* (shark) *yapti*, *krikam* (sea gull) *yapti*, *tilba* (tapir) *yapti*, *kyaki* (agouti) *yapti*, *pura* (above, over?) *yapti*, *sikna* (banana) *yapti*, and *balbal* (cassava roasted in the ashes?) *yapti*.

The writer was present at a *sikro* celebrated in 1921 at a Miskito village situated at the mouth of Rio Plátano (Honduras), at which the symbol of the *twdina-yapti* appeared. The two large figures were said to be the father (*dieu*) and the mother (*yapti*), while the smaller one was the child (*lukpya*). Each one of these three figures was surmounted by a bar of balsa wood painted in red and black, and provided with teeth on each side so as to simulate the bill of a sawfish (*twdina*). On the larger figures this bar was about 4 to 5 feet long, 5 to 6 inches wide, and 3 to 4 inches thick, while the small one measured only 3 feet in length and 4 inches in width.

At another *sikro*, celebrated in the presence of the writer in 1921 at Tausin, on an island in Caratasca Lagoon, there appeared only two figures, male and female, of practically the same size, and called *pura-yapti*. The bars of balsa wood surmounting the masquerade dress measured about 3 feet; their upper part was carved in the semblance of a human head, on which an old palm leaf hat was placed. Sticks inserted at right angles represented the arms. Both figures were dressed and painted partially in red and black, and had wooden pipes in their mouths. The following morning the boys from the village were running about and playing with these masquerade dresses.

After midnight, when the huge quantity of mishla has produced its effect, the men become very noisy and quarrelsome, and their actions are more or less irresponsible. It is disgusting to see them vomit on the floor and then go and drink again. Old grudges and rivalries are revived, old grievances raked up, and fist fights occur on the slightest provocation. Fortunately the women collect and hide all the weapons at the beginning of the orgy, which fact is already mentioned by Dampier (I, 10), and the fighters can not do each other great harm. Besides, the women try as hard as they can to reconcile the quarrelers, but owing to the state of excitement in which the men are, their mediation is often rewarded by blows. Finally the drinkers tumble down and remain on the ground as they fall. These festivals, however, never degenerate into the wild

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and indecent scenes which occasionally take place at the "wakes" of the Negroes who have settled on the Mosquito Coast.

THE SAU OF THE SUMU.—The various Sumu tribes call the festival of the dead by the name *sa̱u*, which word also means "earth," "ground," "country," "world"; the Bawihka, however, call it *sikro*, as do the Miskito, and like the latter used to carry animal masks on that occasion.

The following details apply to the *sa̱u* of the Twahka and Panamaka, the writer having been unable to obtain reliable information pertaining to that of the Ulwa. The intoxicating drink for this occasion is prepared from maize and is known by the name *pupui* (lit.: "gray"). All the guests are smeared with black paint in such a manner that they are not recognizable. Members from other tribes are not admitted, but all the young Sumu from far away are expected to come. The females, being always connected with ceremonial impurity, are excluded from the festival itself, but they remain in a neighboring hut to prepare food and drink.

Before the beginning of the festivities the sukya goes to the dead person's grave and deposits there a calabash of *pupui*. The drink is said to be consumed by the buried person and enter the latter's body by way of the navel. To this calabash the sukya attaches the extremity of a ball of cotton thread, which has been spun by the female relations of the deceased. Then he repairs to the hut where the *sa̱u* is to take place, unwinding the thread as he goes along, and carrying it over the lower tree branches, for it must not touch the ground. If a river has to be crossed, a little canoe with a paddle is tied there to the bank. The distance from the grave to the house may at times reach over several miles. This custom is also found among the Talamanca Indians of Costa Rica and in other areas of both hemispheres.

During the night the sukya, who is the principal actor at the *sa̱u*, practices incantations, and the spirit of the deceased appears, having found its way by the above-mentioned cotton thread. It is not visible to anyone but the sukya, who converses with it in a mysterious language and gives it the final instructions to be observed for the safe entry into the land of hereafter. Then the supernatural visitor departs. The feast lasts from two to three days, that is, when the thread is found to be broken, a sure sign that the soul has safely arrived at the presence of *Ituana* (*Itoki*).

The *sa̱u* of the Sumu is in general less noisy than the *sikro* of the Miskito. The guests eat and drink continually, but they neither sing nor dance. Melancholy music is furnished by reed flutes (*bara*), cedar drums (*pantak*, *panatak*), and short fifes (*una*).